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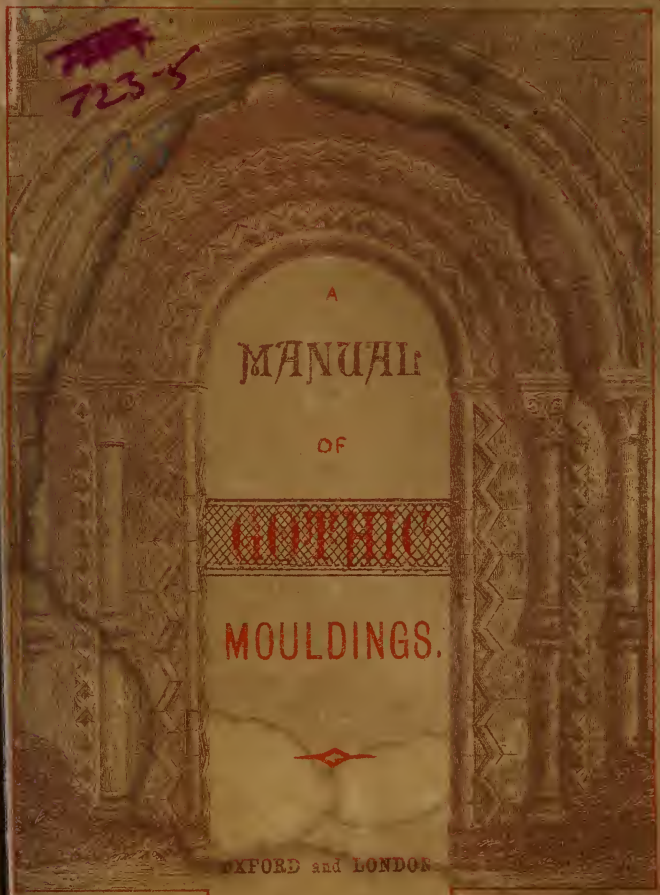
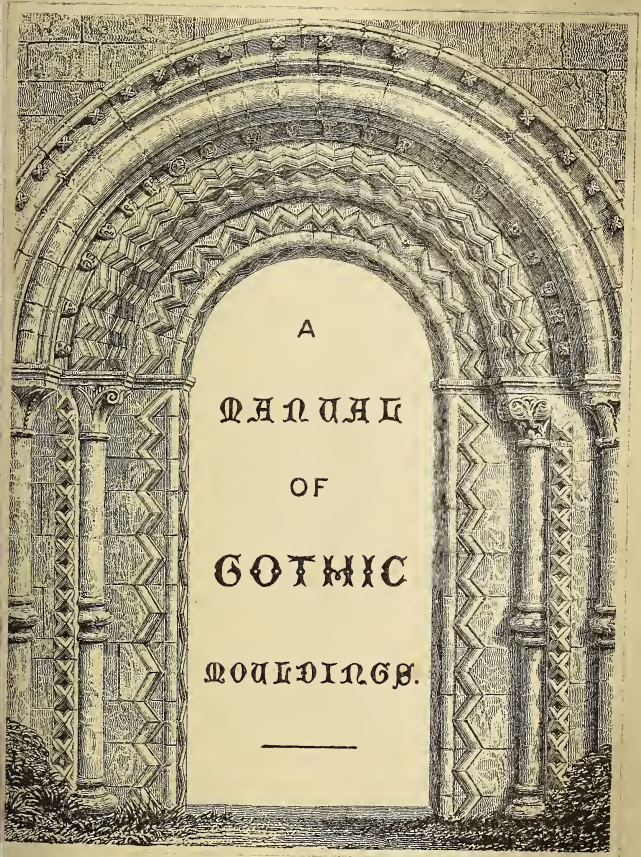


A MANUAL OF GOTHIC MOULDINGS.

OXFORD and LONDON

PARKER AND CO.



WEST ENTRANCE OF KETTON CHURCH, RUTLANDSHIRE.

A MANUAL

OF

Gothic Mouldings,

AND CONTINUOUS ORNAMENT.

FORMING No. II. OF A

SERIES OF MANUALS OF GOTHIC ORNAMENT.

Published under the authority of the Department of Science and Art, and recommended in its List of Publications.

OXFORD AND LONDON,

JOHN HENRY PARKER:

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PREFACE.

By continuous ornament is to be understood that which requires to be continued or repeated along a certain course before the design is arrived at, in contradistinction to that which is to a certain extent complete in itself, such as the ornament of capitals, corbels, bases, &c.

Since the nature of continuous ornament renders repetition unavoidable, the student has to be warned, on the one hand, against monotony; whilst, on the other, he should guard against the want of uniformity which may arise from introducing a multitude of different designs into the same fabric. The happy medium is to be arrived

at by the adoption of variations of the same design.

The plain mouldings, especially, often afford excellent examples of the ingenuity which the old designers displayed in overcoming these difficulties.

GOTHIC MOULDINGS.

Sect. 1.—Ornamented Mouldings.

The Norman Style.

The Norman style was dependent almost entirely on the mouldings for that profusion of ornament which, at its most flourishing epoch, rendered it capable of vieing, for richness of carving, with the workmanship of a later and more advanced period. With the exception of the capitals, there are scarcely any other ornamental details to this style, for the introduction of Diaper or Sculpture is of very rare occurrence, and of such ornaments as Crockets and Finials, as we have seen in our former Manual, the Norman style was entirely destitute.

In the early part of the style, the mouldings, though of frequent occurrence, are wanting in that richness and variety of pattern which is found in later examples, and moreover, are far inferior in

execution, both as to fineness of workmanship and depth of cutting, the ornaments, for the most part, being invariably flat and shallow.

A reason may probably be assigned for the inferiority of the earlier work, namely, that for some time the use of the chisel was scarcely known, and the only instrument employed was what may perhaps be known by the name of the "Stone Hammer, or Axe[a]."

It is easy to distinguish work of this kind from that of the chisel, as the stone is generally more rough, the edges never sharp, and moreover, in a

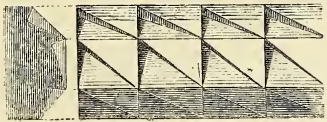
[a] We have documentary evidence to this effect. Gervase, in his account of the destruction of Canterbury Cathedral by fire, (he himself being an eye-witness,) explains the difference between the old structure, built about the year 1120, and the new, which was in course of building A.D. 1178, i. e. near the end of the Norman style. He writes, referring to the former: "There the arches and everything else was plain, *or sculptured with an axe, and not with a chisel.* If the chisel had been in use at the beginning of the twelfth century, it would certainly have been employed in the construction of so vast and important a building as Canterbury Cathedral. (Vide Introduction to Gothic Architecture, p. 47.)

great many instances, the mark of the hammer is still apparent on the stone.

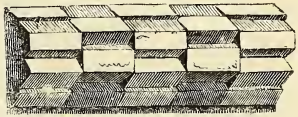
With such tools as these, deep or elaborate carving was not to be expected; and there is every reason to suppose that the carving was often accomplished *after the stone was fixed* in its position. For instance, in the crypt of Canterbury Cathedral, many of the pillars are left unfinished; but there is one instance where the pattern is only marked out, while the other sides are still plain. Many other examples of the same kind might be mentioned, and there is a peculiar kind of ornament called "a mask," which we shall refer to hereafter, which could not possibly have been executed in any other position than that in which it was intended to remain.

The advantage of this plan of operation, namely, of first *building* and then ornamenting, is now generally allowed, and it is frequently adopted. We have seen masons at work in this way, on the continent, in the restoration of a fine Norman cathedral, and they seemed to handle their instru-

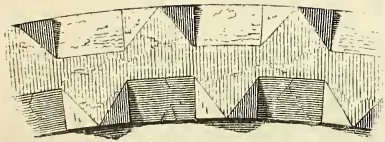
PL. I. NORMAN MOULDINGS.



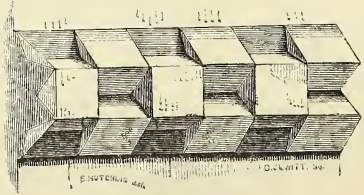
Hatched. Westminster Hall.



Ely Cathedral.

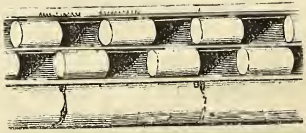


Bredgar Kent.



Winchester Cathedral.

Square Billet. St. Augustine's, Canterbury.



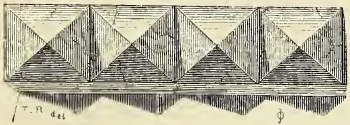
Round Billet. Binham Priory, Norfolk.

ments and accomplish their tasks with the greatest ease; and it certainly has this advantage,—the mason can judge of the appearance of his work as he proceeds.

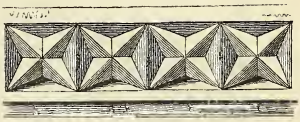
The earliest Norman mouldings, then, were very rude; and perhaps the first variety was of the same kind as the example which we have given from Westminster Hall. This is known by the significant term of the "*Hatched* moulding."

Similar to this in many respects, and almost as easy of execution, are the examples from Bredgar Church and Ely Cathedral, and it is but a step to arrive at the pattern which we have selected from Winchester Cathedral. From the above types of mouldings many others may be formed. The "Diamond," for instance, would be the same as the last example, supposing the projecting portions to be diamond-shaped, instead of squares. And if, in the example from Bredgar, the half-lozenge projections were placed close together, we should form what is called "the *Indented*," which probably gave rise to the characteristic of the style, the *Zigzag*.

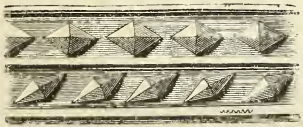
PL. II. NORMAN MOULDINGS.



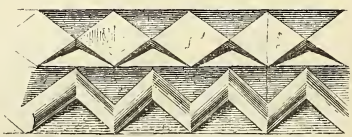
Pyramid. Upton St. Leonard's, Gloucestershire.



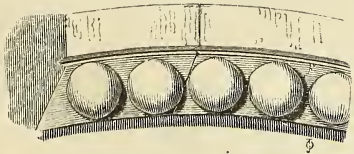
Star. Herringfleet, Suffolk.



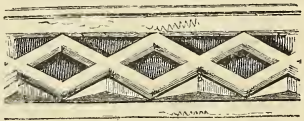
Nailhead. Ely Cathedral.



Diamond. Deeping St. James, Lincolnshire.



Pellet. Iffley, Oxon.



Lozenge. Tickencote, Rutland.

From these classes of mouldings it is very possible that the *Square Billet*, (Pl. I.), one of the most common ornaments in early work, was developed. It will be seen that the cutting is required to be much deeper than the other examples, and the sides being straight, instead of slanting, must have rendered it far from difficult of execution. The *Round Billet*, (Pl. I.), could not have been executed without the aid of a chisel; it is by no means so common as the Square Billet, and, although we have classed it, for the sake of convenience, with the Square Billet, it does not occur till a much later date.

The "*projecting Pyramid*" or *Nailhead* moulding, (Pl. II.), may possibly have been sometimes carved with the axe, as also the *sunk Pyramid*, which is simply its reverse; and both will be found of frequent occurrence. We prefer the name of Pyramid, as the "Nailhead" is more applicable to such an ornament as we have given from Ely Cathedral, although it is equally applied by architects to the former.

From this we proceed to the *Ball* or *Pellet*

moulding, (Pl. II.) The pellets are nearly always plain, and vary only in size and position, but care should be taken not to confound them with the "*Ball-flower,*" the characteristic of the Decorated style; for, besides the opening which is always found in the centre of the latter, the Norman ornament bears the appearance of being imbedded in the stone, while the under-cutting which occurs in the more advanced styles, gives to the Decorated ornament the appearance of being only laid within the hollow of the moulding.

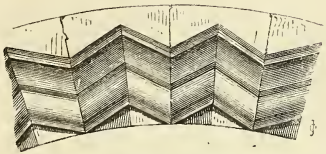
Of Norman ornaments, there is none capable of so much variety as the *Star;* neither of plain and simple patterns is there one that produces a more pleasing effect, from the light and shade. It is not only applied to mouldings, but by repetition over a surface, it forms a very elegant diaper or wall-ornament; we have considered one example, namely, from Herringfleet, Suffolk, sufficient to shew the general nature of the ornament. At Deeping, in Lincolnshire, there occurs an example of the *Diamond,* spoken of on the other

page, and beneath it is a plain, single-moulded Zigzag.

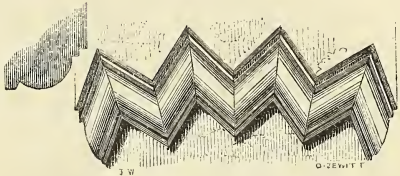
The example of the Lozenge from Tickencote, Rutland, might be developed from either of these two: whether the centre of the diamond be taken out, or, as heralds term it, the diamond "be voided," or two Zigzags be placed against each other, with the points joined, we arrive at the same pattern; in fact, now we have advanced in the style, any regular chronological development can no longer be traced; the same designs seem to have been employed at different periods, and it is not uncommon to find the earlier patterns united on the same stone with those of a later date; the Billet and the Zigzag, the Hatched and the Pellet, may be found carved on the same doorway. Moreover, there is no regular topographical arrangement, or order of the various kinds of ornament, to be traced; the same patterns seem to have been conceived simultaneously by different minds, in different parts of the kingdom. The Zigzag is as prevalent in the north as in the south of England,

PL. III. NORMAN MOULDINGS.

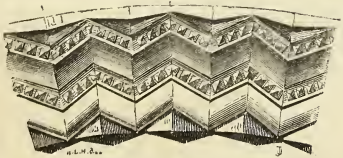
ZIGZAGS.



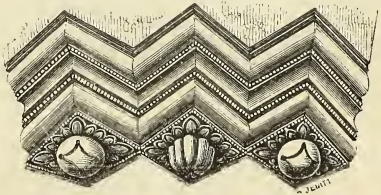
Zigzag. North Hinksey, Berks.



Zigzag. Malmesbury Abbey.



Zigzag and Nailhead. Bredgar.



Zigzag and Ball. Lincoln Cathedral.

and, as far as we are able to judge, carved in buildings in course of erection at the same time.

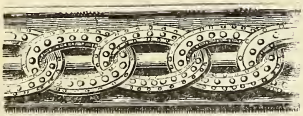
The characteristic moulding of the style is allowed by all architects to be the Zigzag. This is not capable of variety in itself, but only by the addition of different ornaments to it. It is sometimes sunk below the surface, as at North Hinksey; at other times it projects, as at Malmesbury Abbey. Both these examples are comparatively plain, as is most usual.

They may be ornamented either by the sunk mouldings being filled with some Bead or Nailhead pattern, as at Bredgar, the projecting moulding being seldom ornamented; or by the indented interstices, as at Lincoln Cathedral, containing some device. In this example, which is a very fine one, the Ball ornament seems embedded in a kind of foliage, which is rare, and moreover bears a nearer resemblance to the Decorated Ball-flower than any other example we know of in England.

In order to fully appreciate the beauty of the Zigzag, it should be used in those positions which

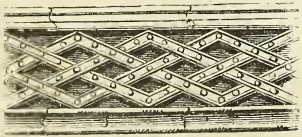
PL. IV. NORMAN MOULDINGS.

BEADING.

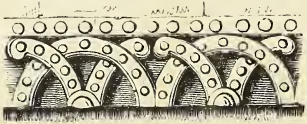


Chain. St. William's Chapel, York.

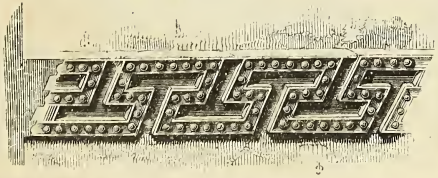
Open Heart. Jews' House. Lincoln.



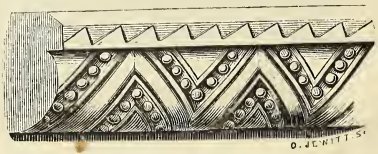
Fret. Malmesbury Abbey.



Intercepted Arch. St. Alban's Abbey Church.



Fret. Barfreston, Kent



Zigzag. Barfreston, Kent.

will allow of profusion of ornament; its effect then is of extreme richness, as the door from Ketton Church, which we have chosen for our frontispiece, will testify; and it is to be observed, that the moulding is not only carried round the arch, but that it is continued along the jambs down to the ground.

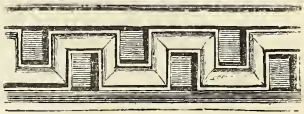
We have noticed elsewhere the use of the "Beading" for imparting an appearance of richness to the otherwise flat and shallow designs of the Norman style, and we have therefore arranged in a class by themselves the beaded ornaments, affording some half-dozen examples, on the opposite page.

The first example bears the name of the *Chain* ornament, from its close resemblance to that object. In the carving of this ornament great care is displayed, and the mouldings running behind the chain as it were to support it, should be noticed. The example from Malmsbury Abbey is called the *Fret* ornament, from a term used in heraldry. The intersection of the bars is very ingenious, and of good effect.

To the example from the Jews' House in Lincoln, (the finest vestige of Domestic work in England

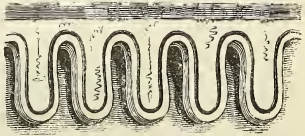
PL. V. NORMAN MOULDINGS.

Cable. Romsey, Hants.

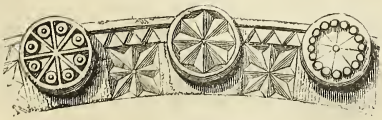


Embattled. Sandwich, Kent.

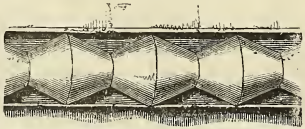
Antique. Durham Cathedral.



Nebulé. Binham, Norfolk.



Studded. Hales, Norfolk.



Double Cone. Stoneleigh, Warwickshire.

of the period, which we possess,) it is rather difficult to assign a name; we have heard it called the *Open Heart,* from its supposed resemblance to a series of hearts interlaced with each other.

The example from St. Alban's is rather earlier than the others, and more rude. It bears the name of the *Interrupted Arch* moulding.

That from Barfreston is also called a *Fret,* though different from the other; the second example from the same church displays simply the *Zigzag,* only on a round instead of a flat surface, and the beading here, it may be noticed, consists of the Ball or Pellet ornament, introduced in the hollow of the moulding.

We should not omit to mention the *Cable,* which is of frequent occurrence, although generally as a tributary to some larger mouldings, oftentimes only about an inch wide, and serving as a bead to separate two different patterns. There are also instances, as at Castle Rising, Norfolk, (Pl. IX.) where the Cable moulding assumes the position and appearance of a shaft. The *Embattled,* the *Label,* and the

Nebulé may be classed together as varieties of the same general design. The *Label* is the square form of the example from Sandwich, but solid and elongated, as the example from Binham. Both the words, Label and Nebulé, are terms in heraldry,—the one signifying a device of the same form as the ornament in question, which occurs over the chief or upper part of the shield; the other forms a wavy line, derived from its resemblance to the outline of clouds.

The example from Durham is known by the name of the *Antique*, and bears great resemblance to work of the Byzantine style. We explained in our introduction, that the revival of architecture in the tenth century took place in Italy, and that in its progress through France to England, it might have received some influence from the Byzantine school, which had already reached those parts. We entered thus far into the history of architecture, to shew how far the Norman was connected with the Roman and Byzantine schools; and thus to account for the occurrence of similar designs in each. We

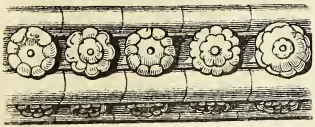
again call attention to this, to shew the student that, although not of itself a Norman ornament, it was often introduced in the Norman period.

The studded patterns are of endless variety, the round studs receiving crosses, circles, or stars, according to the sculptor's pleasure; and we often find a whole series of these studs all bearing different patterns, testifying to the power of invention which the designer must have possessed.

The ornament known by the name of "the *Double Cone*" is one of frequent occurrence, but as to its origin, or what object it is intended to resemble, it is impossible to determine.

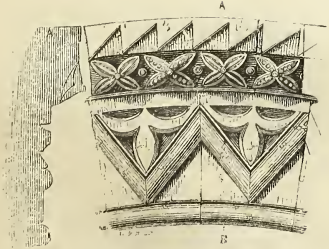
Many other ornaments of less frequent occurrence might be mentioned, but we believe we have given examples of all those which are at all prevalent in the Norman style. It is only by an examination of a much larger number of examples than the limits of our Manual allow us to give, that the student can become thoroughly acquainted with the innumerable varieties of pattern which the buildings of this date will afford.

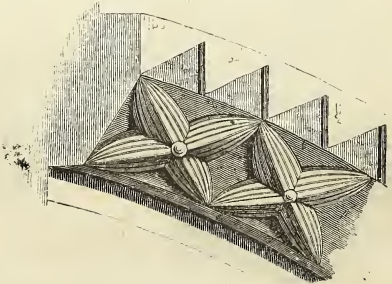
PL. VI. NORMAN MOULDINGS.



Rose. Iffley Church, Oxfordshire.

Fir-apple Croyland Abbey, Lincolnshire.



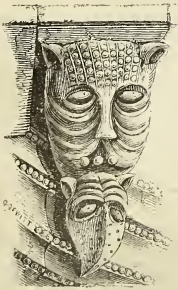


Incipient Tooth Ornament. Canterbury Cathedral.

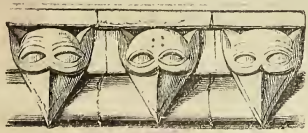
Flowers, fruit, or *foliage,* are seldom met with in the Norman style; almost the only varieties of vegetable life are the rose, which occurs in great abundance at Iffley Church, and the fir-apple, an example of which we have given, from Croyland Abbey. It is true, in some of the later examples, we find ornaments bearing some resemblance to leaves, such as those which we have given from Canterbury Cathedral, where, between the Zigzag, there is a sort of trefoil leaf, but it is extremely rude. Above this will be noticed a quatrefoil, of which a larger and clearer specimen occurs in another example. It is possible that this kind of leaf first suggested the idea of that popular ornament called the *Tooth Ornament,* though some antiquaries consider that the Pyramid ornament was rather the design from which it was developed.

The head of some animal with the tongue projecting, or bird with its beak passing over the moulding, is a very favourite device with the builders of the twelfth century. A very fine large

PL. VII. NORMAN MOULDINGS. BEAK-HEADS.



Iffley Church.



Tickencote, Rutland

St. Cross, Hants.

doorway at Iffley Church displays a double row down the jambs, as well as round the arch, of the Beak-head ornament, two specimens of which we have given. They nearly all of them vary in some degree; the greater part consisting of two heads, the lower one terminating in a beak and adorned with beading, while a few are quite plain, but the effect of the whole is rich in the extreme. The usual name for this ornament is the *Beak-head,* though the example from Tickencote bears the name of the Cat's-head ornament. Sometimes the wings of the bird are introduced as well as the beak, as in the example from St. Cross, Hampshire.

Now that we have shewn the variety of Norman mouldings, it will be as well to say a few words as to their application. There is no doubt but that the principal service for the mouldings was round the doorways, at least as far as we can judge from the existing remains.

The close-observing Rickman commences his essay on the Norman style with the observation, that there seems to have "been a desire in the

architects who succeeded the Normans, to preserve the doors of their predecessors; whence we have so many of those noble, though, in most cases, rude efforts of skill remaining. In many small churches, where all had been swept away to make room for alterations, even in the Perpendicular style, the Norman door has been suffered to remain."

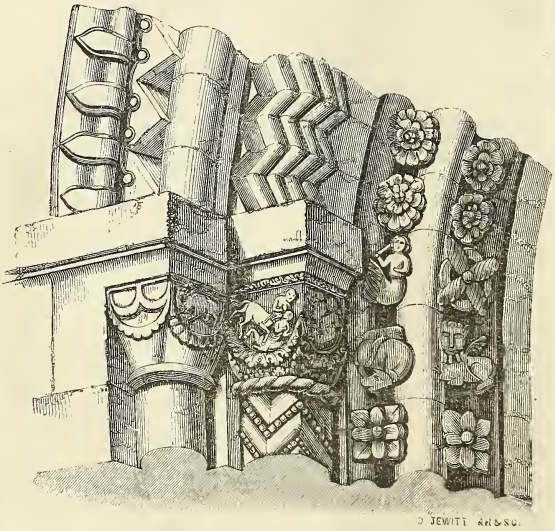
Of course it is impossible to say for certain why the door should be left, while the other portions were destroyed; but the probable reason to be assigned is, that the doorway was the only object worth preserving, the other parts of the buildings being for the most part so plain, that the architects that came after found they could considerably improve upon them. The windows were without tracery, and generally small, and inadequate for the light which was required. The roofs were generally of wood, painted probably with curious devices, but they were flat, and comparatively low; and with the exception of some few arches, generally the chancel-arch, there was little else in the generality of parochial churches worth preserving; and we

believe that next in number to the remains of doorways, are the remains of chancel arches. We therefore come to the conclusion, that in the Norman style the doorways should be made the principal object of attraction.

The walls of Norman structures being extremely thick and massive, naturally, where the doorway was pierced, there would be a wide splay on each side. Some of the large Norman doorways form almost a porch of themselves, in the thickness of the wall, and in some cases the wall may be found even thickened for this purpose. This splay was almost always filled up: sometimes plain mouldings were introduced, but these were rare in proportion to those of an ornamental character. The outside of the doorway was generally adorned with shafts and capitals, the inner portion had seldom any capitals, the same mouldings, which are carried round the arch, being continued in the place of the shaft down to the ground.

The patterns were nearly always varied, as we see in the example from Iffley Church. We have

PL. VIII. NORMAN MOULDINGS.



J. JEWITT AND SC.

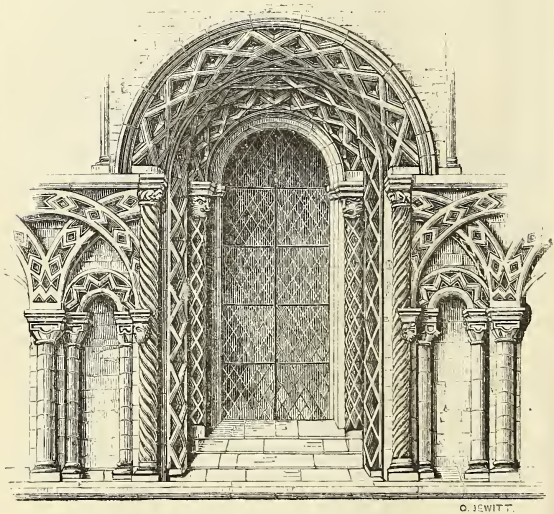
IFFLEY CHURCH, OXFORDSHIRE.

first a sort of tongue or Label moulding, we then have the Indented, next a plain moulding, next the Zigzag, larger in proportion than the others, and next two rows of mixed pattern, the flowers predominating, of which there are both square and round forms. The introduction of the cable beneath the inner capital should also be noticed, as an instance of the use of this simple moulding.

The west doorway from the same church is still more rich. The outer moulding, pourtraying the signs of the zodiac, is terminated on imposts; then two full rows of the Beak-head ornament, of which we have before spoken, continued down to the ground, and then some four or five rows of an elaborate Zigzag, also continued.

Of chancel arches, the generality only possess a single, or sometimes two or three rows, of Zigzags; but the effect of a round arch surrounded with this moulding may be so easily conceived, that it is not necessary to swell out our pages by giving a specimen.

PL. IX. NORMAN MOULDINGS.



CASTLE RISING, NORFOLK.

Perhaps the next important position of the mouldings was round the windows, where again the Zigzag is often the only ornament; but there are instances, particularly as we become far advanced in the style, where ornamental mouldings are used in great profusion, as at Castle Rising, Norfolk. Here we find the shafts ornamented as well as the arch,—the two inner ones affording a variation of the same design as the rest of the work; the two outer ones consisting simply of the cable pattern.

The example also affords a specimen of a very singular method, frequently employed by the twelfth century builders, of ornamenting the exterior of their buildings, namely, by an arcade. The same ornaments which serve for the window, serve also for the arcade; instead of each arch being separate, they are made to interlace with each other. This interlacing of the arches is by many persons considered to have been the origin, or at least to have afforded the idea, of the pointed arch. Round the exterior of the north side of Canterbury there is a

good specimen of this kind of arcade, with the Nailhead and Billet moulding. Also, on the side of doorways, we often find a repetition of the arch and shaft, evidently intended for no purpose but that of ornament.

The Early English style.

It will be necessary, before entering upon the Early English style, to say a few words on the period of the "Transition," or the interval which elapsed before the style can be considered to have been entirely developed.

It is usual to allow the space of about twenty-five years for the change from one style to the other, and the period generally assigned is the latter part of the twelfth century, that is, from the

year 1175 to 1200. The churches and other buildings erected at this date oftentimes display a singular mingling together of the two styles; and in restoration it would be most unadvisable to attempt in any way to improve the original design by remodelling the structure according to the principles of one style only.

A clear distinction should be recognised between work designed and completed at one and the same time, and that which is effected at two different periods. In the latter case, which happens when the former structure is afterwards restored, or altered, or where unfinished work is completed at some later date, it would be a matter of opinion, and one depending very much upon circumstances, how far it would be desirable to follow out entirely the original plan of all, or adopt again its later modifications. But in the former case, where the whole design as it stands is the conception of one mind and of one period, it is very clear that the restoration should be carried on faithfully with regard to what remains, although it had been erected

during a period of *transition*, and was therefore often a medley of two different styles.

The most common anomaly is the existence of the characteristics of the two styles in connection with each other,—as, for instance, the occurrence of the Tooth ornament, in full perfection, on a round arch; or, on the other hand, the Zigzag moulding, so essentially the characteristic of the Norman style, adorning a slender pointed arch of the Early English style. Moreover, in the same design, and sometimes on the very same block of stone, the two distinct characteristic ornaments are to be found together. In the frontispiece to this Manual, the door from Ketton Church, while chiefly ornamented with the Zigzag, has on either side a series of Tooth ornaments carried down the length of the shaft to the ground.

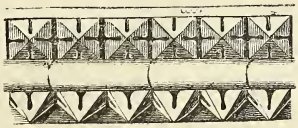
Although during this period many fine churches were built, and we fortunately possess many of them remaining very perfect to the present day, it is not to be chosen as one affording good models for imitation in the erection of new churches: the

buildings stand rather as monuments of the gradual change, or, more properly, developement, which took place at this time, and are more remarkable for their historical value than for their architectural beauty.

The different forms of the Tooth ornament are employed in three-fourths of the varieties of ornamental mouldings of the Early English style, and to this, therefore, it will be chiefly necessary to turn our attention.

The origin of this ornament, as has been before stated, it is difficult to determine. The example from Ketton we could easily imagine to have been derived from the Norman Pyramid or Nailhead (vide Pl. II.), while that from Lincoln partakes more of the four-leaved ornament from Canterbury Cathedral, (Pl. VI.). The example from Chipping Norton, though not perhaps so elegant in form as the Tooth ornaments usually are, displays a full developement of that device; while the one from St. Cross, in Hampshire, shews the facility with which it may be made to receive in itself further ornament.

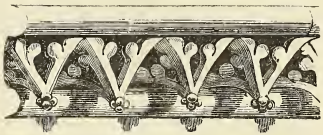
PL. X. EARLY ENGLISH MOULDINGS. TOOTH ORNAMENT.



Ketton Rutland

Lincoln Cathedral

Chipping Wardon, Northamptonshire.



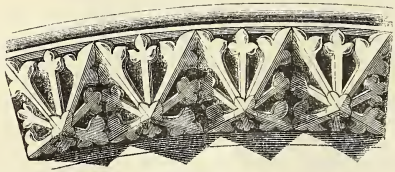
St. Cross, Hants.

The first and great principle to be borne in mind in the execution of the mouldings of the thirteenth century, is the necessity of what is technically named "undercutting." It may perhaps be only clearly understood by referring to an actual example or model of a Tooth ornament, and it will be found, that the stone is so hollowed out, or under-cut, that the fingers, if passed beneath the ornament, will meet.

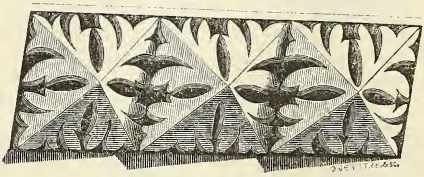
In the four examples which we have already named, the gradual increase of depth in the carving, and fineness in the workmanship, will be at once apparent; and this principle of undercutting pervades other kinds of ornamental mouldings, especially those where foliage is introduced, (as may be seen in the examples of foliage, as applied to capitals, &c., in our former Manual,) and is also found in some degree in the plain mouldings. The prevalence of this principle affords clear evidence of the increased control which the masons had by this time acquired over the use of their chisels. It is in fact essentially this which renders

PL. XI. EARLY ENGLISH MOULDINGS.

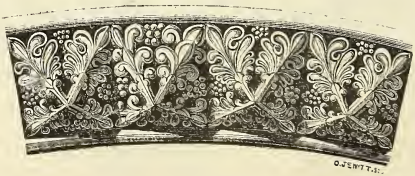
ENRICHED TOOTH ORNAMENT.



Dunstable Priory.



Southwell Minster



Stone Kent.

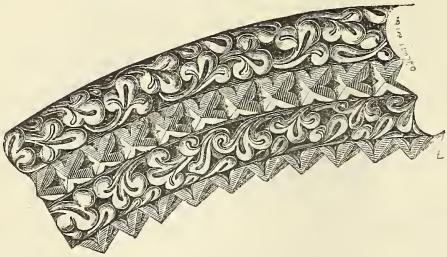
the Early English style so peculiarly attractive, and which affords that appearance of lightness and elegance which even later styles can scarcely vie with, much less surpass. However profuse may be the ornament, however chaste the design, no new work will bear comparison with the old, unless this point be attended to.

In the opposite plate we have given further specimens of the Tooth ornament. The first, from Dunstable Priory, Bedfordshire, bears great resemblance in form to that from St. Cross. Those from Southwell Minster, Nottinghamshire, and Stone Church, Kent, are instances of the formation of the ornament by the junction of four leaves, meeting in an elevated centre.

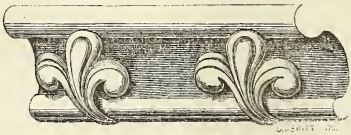
The grace and elegance displayed in the designs, and the excellence of the workmanship, in those examples, should not be passed over without particular attention, as there are few other instances which will repay so well a close examination; and the student should not forget to consider the attention and care requisite to produce them.

PL. XII. EARLY ENGLISH MOULDINGS.

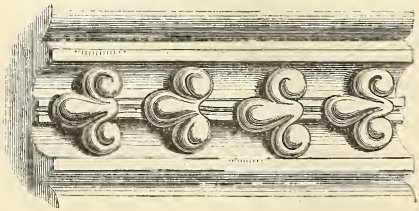
TREFOILS AND TOOTH ORNAMENT.



Galilee, Lincoln.



Peterborough Cathedral.



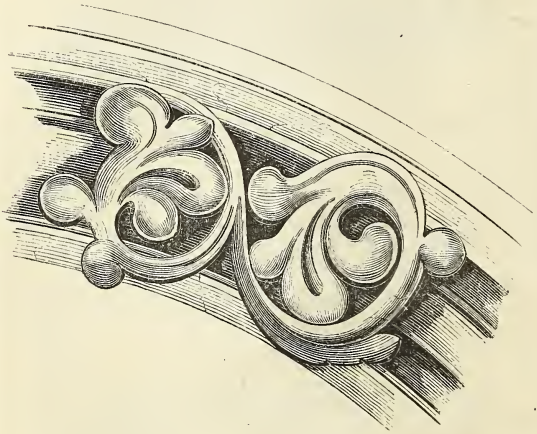
Ely Cathedral.

The leaf of three *lobes*, so prevalent in the decoration of the capitals of this period, may also be employed in the mouldings, as in the examples on the opposite plate. They may be arranged in alternate series with the Tooth ornament, and will be found to produce an agreeable effect, as may be seen in the example taken from the Galilee porch of Lincoln Cathedral. At Peterborough, the same form of leaf also occurs, but each leaf is placed singly, at a distance from its neighbour. At Ely there is another variation of position, where the leaves are placed upright, as it were, along the centre of the moulding, one above the other. In this latter example, a small moulding should be observed passing behind the leaves, as if for support to them.

The three-lobed or five-lobed leaf is sometimes made use of in *scroll*-work, that is, in work continued along the moulding like a scroll. The example at Romsey, Hampshire, displays the manner in which this may be accomplished; and it should be remarked that the mouldings are still carved beneath, in order to give it as much as possible the

PL XIII. EARLY ENGLISH MOULDINGS.

FOLIAGE.



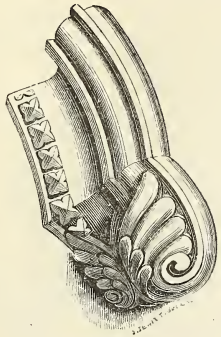
Romsey, Hampshire

appearance of separate work laid on. A series of single-lobe leaves laid over the mouldings may also be in like manner employed with effect.

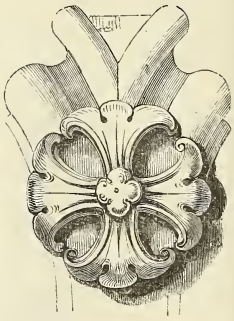
Besides the lobed leaf, other foliage may be found introduced in the mouldings of the thirteenth century. The architects and their workmen had already begun to imitate nature, and many instances may be found at this early period of the introduction of the vine,—a model peculiarly applicable to mouldings, although it was not perhaps so often chosen as in later times.

The position of a moulding was generally round the doorway, or one of the arches, and, for the most part, was terminated by the capital of the shaft. But when it was carried round the exterior of a window where there was no shaft to receive it, some other ornamental termination had to be substituted. This moulding which we are speaking of bears the name of Hood-mould, or Dripstone, and it is often terminated by corbels, richly ornamented with foliage, as in the example from York Minster.

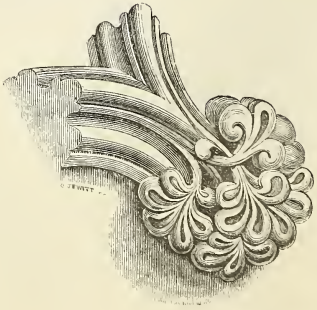
PL. XIV. MOULDING TERMINATIONS.



York Minster.



St. Benedict's, Lincoln.



Presbytery, Lincoln.

The example from St. Benedict's, Lincoln, is one where two arches are placed side by side, the Dripstones of which naturally meet, and the one ornament serves for the termination of both.

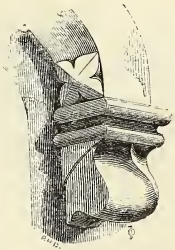
There are various other modes of terminating the dripstone; one of the most usual is by heads, often called corbel-heads, but not strictly corbels at all: it is often also terminated by a plain return; that is, the moulding is turned at the ends, and so dies into the wall.

While on the subject of the termination of mouldings, it will be as well not to pass over the cusp, which is often made to receive the most elaborate ornament. A finer specimen could not be chosen than that from the Presbytery of Lincoln, one of the most perfect and most exquisitely ornamented buildings which we have remaining of the later portion of this style.

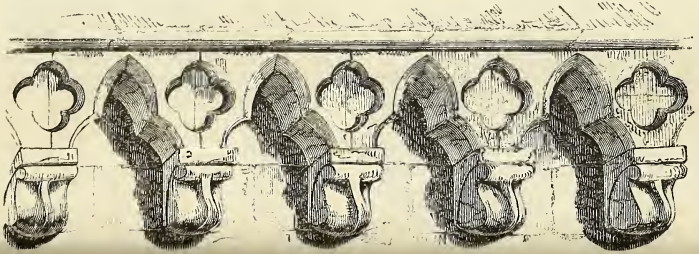
During the thirteenth century, there occurs in frequent use a species of ornament, which may perhaps be most clearly designated by the name of a Mask: it is sometimes employed as a Hood-

PL. XV. MASKS USED FOR CORBELS AND CORBEL-TABLES.

Ensham, Oxfordshire.



Castor, Northants.



Warmington Church, Northamptonshire, circa 1250.

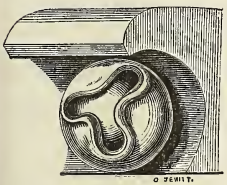
mould, or other termination, and it may also be found introduced into a cornice-moulding, or corbel-table, such as in the example from Warmington, Northamptonshire. "The inventor," says a writer in the "Glossary of Architecture," "must have had great knowledge of the effect of light and shadow; for though, on a near view, the corbel has no single feature of the human face, yet, at a little distance, the appearance of a grotesque head is produced, by the effect of light and shadow only."

Should the student ever be bold enough to attempt these phenomena, he should be reminded that they can only be executed by carving the stone after it is fixed in the position and in the place in which it is to remain. He can no more judge of the effect of his carving in his workshop, than from the drawings before mentioned; he must therefore view his work as he proceeds, in its proper position. Our ancestors most certainly carved them in this manner; and, as we have hinted in our Manual of Stone Carving, the practice of carving the stone after it is fixed might

be followed, in many cases, with very beneficial results. The capital, which bears an appearance of richness and beauty, as it lies in the builder's yard, may, when mounted on high, above the lofty column, appear mean and insignificant; and the delicately carved moulding, when, by the distance, its elegance is lost to the eye, or where, by its position, it is surrounded by other ornaments, may appear inferior to one of far more rude workmanship, but which has not only been designed, but executed, to suit its position.

The engravings on Plate xv., although accurate, can in no way afford an idea of the effect of the original; there must be actual projection to produce the shadow, and thus the rude and unmeaning forms figured in the drawing, when viewed afar off, and under the influence of a proper light, may assume an accurate, though sometimes a slightly grotesque, representation of the countenance of a man.

The Decorated Style.



As the *Tooth ornament* may be considered the characteristic of the thirteenth century, so may the *Ball-flower* ornament be accepted as that of the fourteenth. It is not, perhaps, so prevalent in its style as its predecessor, partly because the employment of foliage had gradually become more general, and an exact imitation of natural productions preferred to artificial or conventional designs, and partly also because the moulding in later times ceased to be the chief object of attraction. More labour was bestowed

on the capital,—crockets and finials were added, and the mouldings were thus left plain. And here it should be remarked, with respect to the nomenclature which we have adopted, that the use of the word Decorated in this case is almost the only instance where Mr. Rickman's term appears to be inapplicable; but it should be remembered, that Mr. Rickman applied it generally to the more prominent features of the style, such as the capitals, and more particularly the window tracery; and in this light his term appears to be correct and applicable[a].

The earlier examples of this style, in the time of Edward the First and Second, are also perhaps,

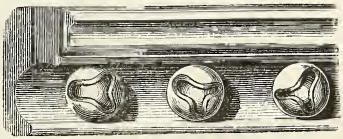
[a] This is the point which those who would supersede Mr. Rickman's nomenclature, bring most prominently forward; but they forget that while they amuse by speaking of *plain* Decorated mouldings, the term which they propose should take its place, and which therefore should at least be far superior in conveying a true signification, is if anything more awkward and feeble than the rival which it is intended it shall overthrow. A *plain* Decorated moulding may be an anomaly, but a "Middle-pointed" moulding is equally so.

on the whole, the most richly Decorated Gothic buildings that can be found at any period.

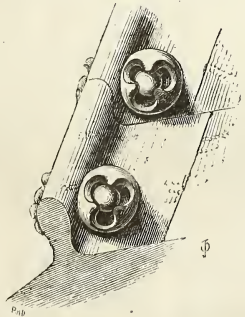
The Ball-flower moulding consists of a series of the flowers arranged at equal distances from each other: each flower is a separate and distinct ornament in itself, and may perhaps best be described as a ball enclosed in a cup, the upper part of which is opened in the shape of a trefoil or a quatrefoil, as the case may be, and so disclosing the ball buried in the centre. This opening is sometimes larger than at others, as will be seen by a comparison of the example from the pinnacle of St. Mary's, Oxford, and that from Kiddington Church. The ornament is also known by the name of the Hawk's Bell; but whether it was supposed to represent that object, or derived its form from some flower, or was intended for the Pomegranate, is a matter impossible to determine. The latter theory bears the greatest semblance of probability, inasmuch as it first came into general use in England in Edward the First's reign, and might have been introduced in honour of Queen Eleanor of Castile.

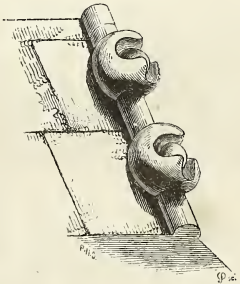
PL. XVI. DECORATED MOULDINGS.—BALL-FLOWER.

Pinnacle of St. Mary's, Oxford.



Stringcourse, Kiddington, Oxon





Spire, Salisbury Cathedral.

Whether the flowers are arranged closely together, or distant from each other, care should be taken to ensure regularity;—and by carrying two or three rows in succession, one beneath the other, a very rich effect is obtained, as in the examples from Oxford and Gloucester Cathedrals; but the general arrangement is to intermingle the Ball-flower moulding with other and plainer mouldings.

The student should also remark, that it is necessary that the flower should be made to bear the appearance as much as possible of being lightly laid in the hollow of the moulding, and not buried; this may be effected by under-cutting, which, if not attended to, will give to the work a heaviness, and bluntness of execution, far more in accordance with the tone of the twelfth century than of the fourteenth.

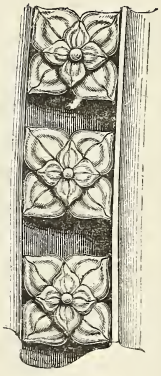
It would be tedious to describe minutely the varieties of mouldings which are prevalent in the fourteenth century, but it may be remarked that for the most part they derive their forms from the leaf.

Next to the *Ball-flower*, the *Four-leaf-flower* is

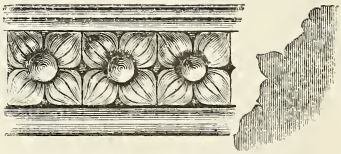
PL. XVII. DECORATED MOULDINGS.

FOUR-LEAVED FLOWER.

Southwell, Notts.



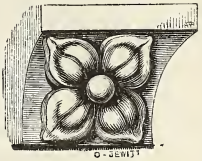
West Door, York



North Window, Coggs, Oxon. circa 1350.

the most common. A similar ornament is found in the work of the fifteenth century; but on examination, a certain distinct character will be found to pervade each.

The example from Coggs Church shews the usual form of that of the fourteenth century; and it may be best described as a flower of four petals diverging from a centre ornament, which sometimes was simply a round ball similar to that of the Ball ornament[b], in other instances a second four-leaved ornament placed transversely;—an example of this will be found in the mouldings round the west door of York Cathedral.

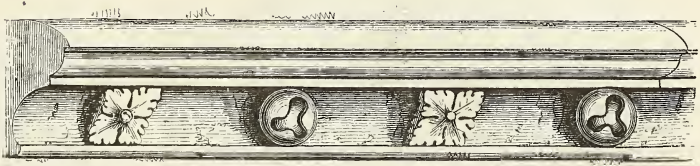


Four-leaved Flower.

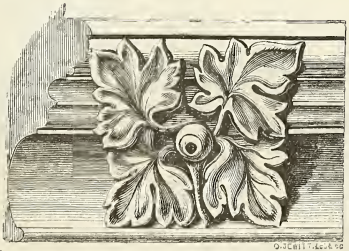
The most simple and correct mode of designing the four-leaved flower is first to

[b] This ornament may at first sight appear to be nothing more than the Ball-flower as it were opened, and the leaves laid back, leaving the round ball, which occurs in each, exposed in the centre; but it is curious, that in the latter there are invariably but three leaves, instead of four, and that they are rounded at the end, instead of pointed.

PL. XVIII. DECORATED MOULDINGS.



Grantham, Lincolnshire.



Cornice, Queen's Cross, Northampton

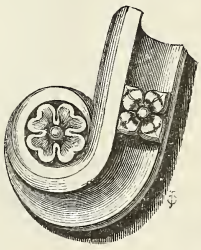
describe a square, and then making an indentation in the middle of each of the four sides, as far as the centre ornament, with a little modification the design will be found complete.

Of foliage we have already spoken in our Manual of Stone Carving; and it is sufficient to give one example,—that of the treatment of the vine when adapted to the moulding. Nothing can exceed the richness and elegance which is afforded in this manner to the work at Southwell Minster, of this period.

The example is chiefly remarkable as an instance of the ingenuity with which the artist has adapted his model to the form required, while at the same time he has retained most carefully its general character and appearance, whether in the hawthorn, where one of the berries forms a centre to the four leaves, arranged regularly, and with precision, yet gracefully, and without the appearance of stiffness, or in the imitation of the oak, where the design of acorns so appropriately forms an elegant centre.

PL. XIX. DECORATED MOULDINGS.

Merton College Chapel, Oxford.



Rushden, Northants.

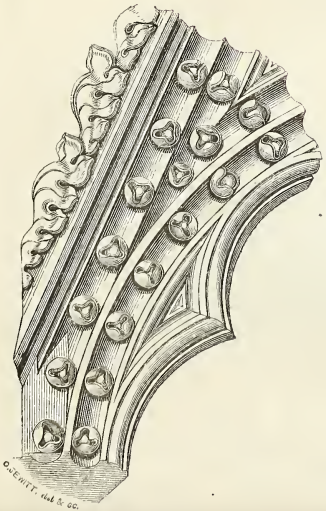
Fineion, Northants.

While treating of the mouldings of the thirteenth century, in the last section, we included some examples of the ornamental terminations, and particularly those of the Dripstone, or Hood-mould. In the fourteenth century they are not less worthy of remark than in the thirteenth. In this style, the fashion of terminating the Hood-mould by the figure of a head became much more general, and it is presumed that they usually were intended for the representation of some individual, whether the founder of, or a benefactor to, the church or edifice, the reigning sovereign, as of Edward I. in Merton College Chapel, Oxford, the bishop of the diocese, or the abbot of the monastery in whose time the building was erected.

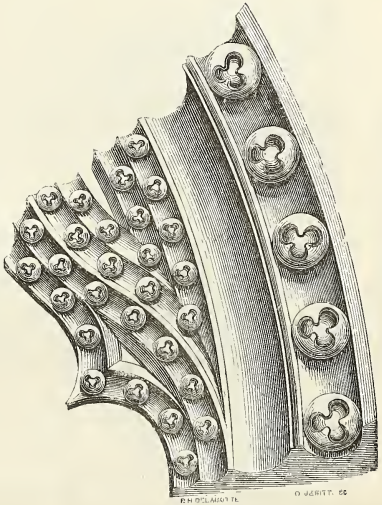
The plan of simply turning aside the moulding for some inches, and then terminating by its own section returned against the wall, was also at this date frequently resorted to, although not so frequently as in the following and the sixteenth century.

Thirdly, the use of foliage is not uncommon, as at Rushden, Northampton. Fourthly, a shield is often

PL. XX. DECORATED MOULDINGS.—BALL-FLOWER.



Oxford Cathedral.



Gloucester Cathedral.

found in this position, the surface of which is sometimes carved with armorial bearings, at other times left plain; but it is probable that in the latter case they were generally intended to receive colour, and have the bearings painted upon them.

Besides the above, many other devices occur: frequently whole figures, whether of angels or of bishops, or sometimes those of a very grotesque nature, as in the example from Finedon Church.

At the end of the century the ornamental mouldings become more and more rare, and the plain mouldings take their place, in the same manner as the beautifully carved capitals gave way to either plainly moulded or panel designs.

The cause and element of that richness which is found in the mouldings of the Norman style, namely, the combination of two or more series, of either the same or of different patterns, upon one design, is rarely met with in the Decorated style. In the Early English style this absence of repeated series of ornaments is observable, but it becomes more so in the present style. Its place is supplied by a pro-

fusion of plain mouldings. Two rows of the Tooth ornament are sometimes found carved parallel to each other, but generally a bold plain moulding is introduced between them. In the Decorated style the one ornamental course is made, as it were, subservient to the mass of plain mouldings which usually surround it. It is, in fact, only in conformity with the general progress of architecture which we have already remarked upon, namely, the gradual increase of patterns and ornaments which, with the least expense and trouble, will cover the most space; and the plain mouldings answer this purpose.

Nevertheless, let it not be supposed that this is the sole intention of plain mouldings; on the contrary, they play a very prominent part towards the attainment of a pleasing effect, and, if judiciously managed, serve to render more prominent and enhance the value of the more elaborate work.

Examples, however, are to be found. The Ball ornament may be used in a double row, with an equally good effect as the Tooth ornament, as in

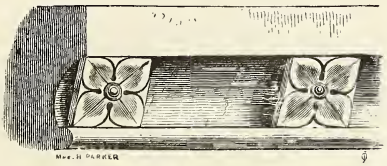
the window at Gloucester[c], while courses of the other patterns, though employed with greater advantage separately, still may be combined together, as in the doorway from Kislingbury.

The Perpendicular Style.

ORNAMENTAL mouldings are of more rare occurrence in the fifteenth than in any of the previous centuries, and are seldom met with except when serving as a cornice, as the mouldings round the arches, windows, and doorways, were almost invariably plain.

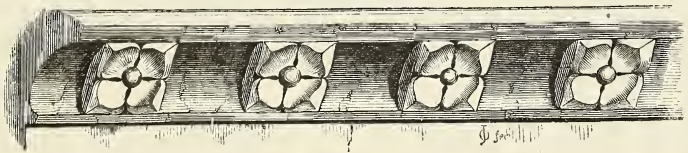
[c] It should be stated that the profuse use of the Ball-flower is a local peculiarity, almost confined to Herefordshire and Gloucestershire.

PL. XXI. PERPENDICULAR MOULDINGS.



Porlock, Somersetshire.

St. Alban's, Hertfordshire



Ensham Church, Oxon

But these cornices should not be passed over without remark, as they have a peculiar character attached to them. They generally consisted of a series of floriated ornaments, placed separate and at a distance from each other. The most common ornament was the four-leaved flower, but of a very different description to that which was prevalent in the preceding style. In the fourteenth century the carving was bold, and, as far as possible, was made to imitate the natural model. In the fifteenth, the ornament would appear rather as a copy from the examples which they found, than from nature; and often a very bad copy too. The principal feature is their shallowness, and an attempt to produce the ornament with as little labour as possible. A glance at the specimens which we have given from Porlock, Somersetshire, and Ensham Church, Oxon, and a comparison of them with the examples in Pl. XVIII. will readily shew the difference which is observable, and which should be carefully borne in mind when on work of either of the two styles. To obtain consistency, the flat ornament

PL. XXII. PERPENDICULAR MOULDINGS.

The Cathedral, Oxford.

St Mary's Church, Oxford.

St. Alban's, Hertfordshire, A.D. 1447.

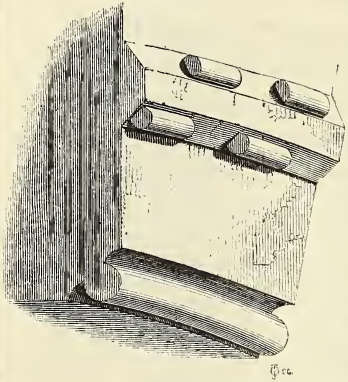
Henry VII.'s Chapel, Westminster.

must be used when the work is of a style, the chief characteristic of which is its shallowness.

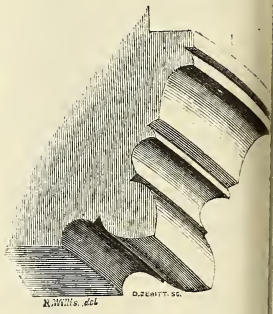
The vine also should be mentioned as a common ornament in mouldings of this period; but in this the same squareness prevails, amounting almost to conventionality. The square being formed by the leaf and triangular bunch of grapes placed alternately, above or below it, as at Oxford Cathedral, is perhaps the most ordinary arrangement.

Besides the vine, there were other kinds of foliage, and in the reign of the VIIth and VIIIth Henries the rose became the most common ornament. It was generally placed alternately with the portcullis, and its continual repetition in many cases becomes quite wearisome to the eye. The finest specimens for their execution are perhaps those at King's College chapel, Cambridge.

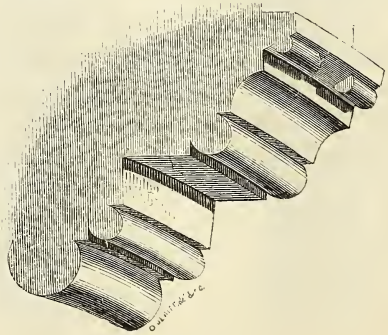
PL. XXIII. PLAIN NORMAN MOULDINGS.



Newcastle.



Ely Cathedral.

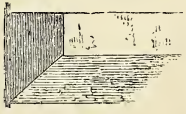


Peterborough Cathedral.

Sect. 2.—The Plain Mouldings.

The Norman Style.

The plain mouldings are not less characteristic of the different styles and periods of medieval architecture than the ornamental. In the early and plain buildings of a rude age, they are formed by the projecting edge of a square, flat stone or tile; and when this is placed over a capital, it is called the Abacus, and is supposed by Vitruvius to have been originally laid at the top of a wooden post, to preserve it from the effects of the rain. Very soon it became the custom to cut off the lower angle by a slope or chamfer, and this feature may be considered essentially a characteristic of the Norman style, a specimen of which we have given from Durham. This was speedily followed by the plain round moulding called a Bowtell, (from an old English word signifying the round shaft of an arrow,) which was frequently used singly as a horizontal string, projecting from the sur-



Durham.

face of the wall, as indeed were the two preceding forms also; sometimes they are combined together in groups or suits of mouldings, and in that case, in the earlier examples, a quirk or triangular groove of the simplest form was introduced between each of the projections, but afterwards a hollow moulding was substituted in its place. Also the flat chamfer, or sloping surface, frequently gave place to a hollow, as at Norwich Cathedral.

Norwich Cathedral.

The *square* projection also is often changed into a half-octagon by the angles being chamfered off both above and below, as at Newcastle; however, these chamfered surfaces are frequently carved with the Billet, or other ornament, and thus would be rather included in the section of ornamental mouldings. Again, the *round* projection is frequently carried beyond the "half-round," and by the indentation on each side is made to occupy two-thirds of the complete circle. Or, instead of being round, this moulding is sometimes keel-shaped, (as

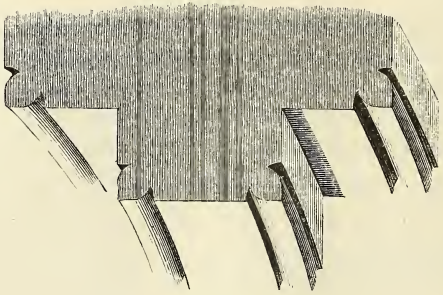
at Ely,) especially in very late examples, and more frequently in the north of England than in the south.

When a suit of mouldings is arranged upon the soffit of an arch, the stones form a series of recesses, one overlapping the other, like steps reversed. In such cases the arch is said to be recessed, or doubly or trebly recessed. Professor Willis calls these recesses *the orders* of an arch, and describes such an arch as of one, two, or three orders. These divisions are more commonly called sub-arches, each step or order being in fact a separate arch. In the example from Peterborough Cathedral, the arches would be said to be doubly recessed. It moreover combines in each step instances of all the various early forms of which we have been speaking.

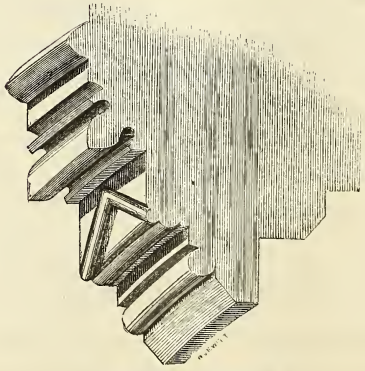
The Period of Transition.

THE mouldings of the period of transition are often so striking in appearance, and yet so diffi-

PL. XXIV. PLAIN TRANSITION MOULDINGS.



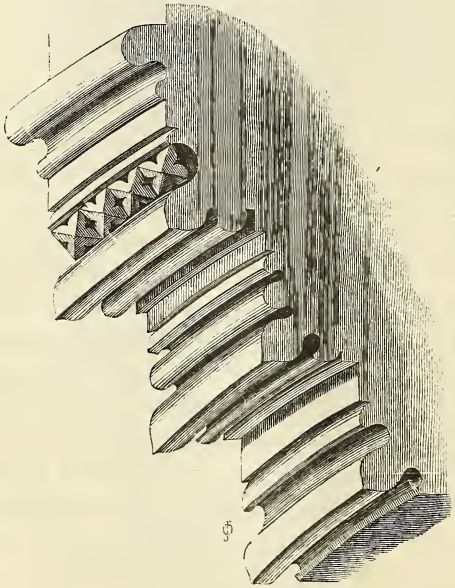
Chancel-arch, Haseley, Oxon.



Great Addington, Northamptonshire.

cult to imitate with satisfactory results, that they require especial notice. Perhaps the plain mouldings of this interesting period are really finer than those of any other. Its chevrons, and ornaments derived from chevrons, are so numerous and intricate, and so exquisitely designed and beautifully worked, as to be perfect wonders of skill; as, for instance, in the nave of Chichester Cathedral, Glastonbury Abbey, the doorways of the nave of Selby, and Old Matton, Yorkshire, and the exquisite remains of the vestibule of the Chapter-house of St. Mary's, York. The square outline of the inner portion of the arch is generally preserved very distinctly, although at the angles keel-shaped mouldings are frequently introduced with a deep groove on each side, giving it a peculiar and decided character, as in the chancel-arch of Haseley Church, Oxfordshire, Pl. XXIV. The mouldings of this period, and their gradual changes, have been admirably illustrated by Professor Willis in his "Architectural History of Canterbury Cathedral." The curious manner in which pure Norman mould-

PL. XXV. TRANSITION MOULDINGS.

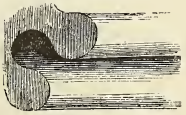


West doorway, Haseley, Oxfordshire.

ings are often combined with the Early English is very interesting, and shews how long and arduous was the struggle between the old ideas and those of the new school. This is well shewn in the example from Great Addington, Northamptonshire, Pl. XXIV., where the profile is almost entirely Early English, while the Norman Zigzag is continued on one of the flat surfaces. It should be observed that the large, heavy round mouldings of the Norman were materially reduced in size in the subsequent styles, in proportion as the number was increased.

The Early English Style.

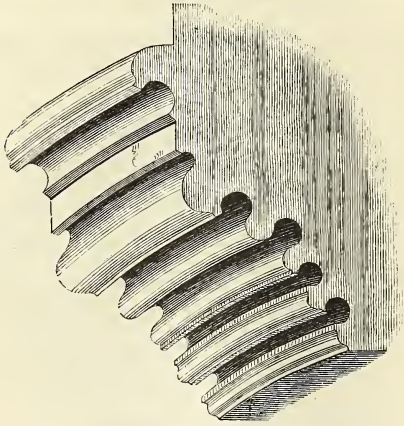
THE plain mouldings of the Early English style are readily distinguished by the deep undercutting, which is characteristic of the earliest Gothic work all over Europe[d]. The most



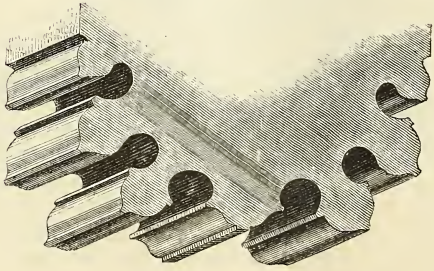
Salisbury Cathedral.

[d] It should be observed that the name of the *Early English Style* does not imply that the Early Gothic was exclusively *English*, but that each country had a character of its own; and the *Early English* differs considerably from the *Early French* or *Early German* style.

PL. XXVI. EARLY ENGLISH MOULDINGS.

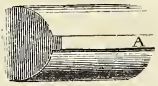


Woodford, Northamptonshire.

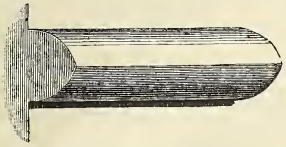


Temple Church, London.

usual forms are bold rounds, separated by deep hollows, producing a very fine effect of light and shade, as at Woodford, Northamptonshire. The round mouldings frequently have a small square fillet attached to them, as in the Temple Church, London, (Pl. XXV.); instead of the plain round, or round and fillet[e], the pear-shaped or keel-shaped moulding[f] is occasionally used. These forms are repeated in great profusion, and in magnificent suits, on the arches of doorways and windows, as in the west doorway of Haseley Church, Oxfordshire, (Pl. XXVI.), as well



Brackley.

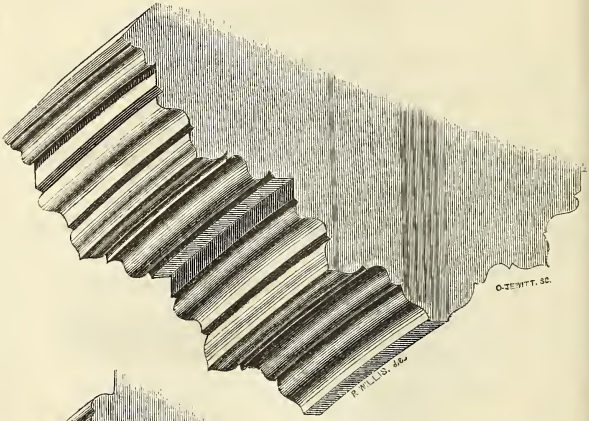


S. Sepulchre's, Northampton.

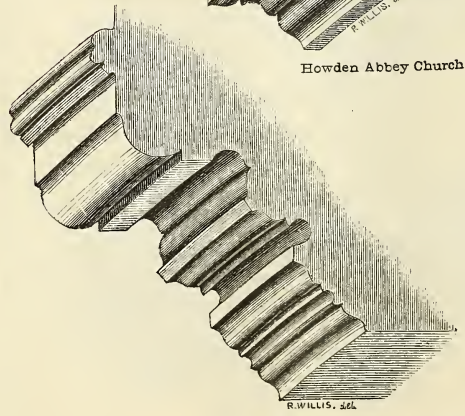
[e] This is also called the Roll and Fillet, the round moulding being called the Roll; but as the same name is often applied to the Scroll moulding of the following style, confusion is apt to arise between the two. Sometimes two or three fillets are attached to the same round moulding, and the name of "the Roll and Triple Fillet" has been given to them.

[f] This is also called the Pointed Bowtell.

PL. XXVII. DECORATED MOULDINGS.



Howden Abbey Church, Yorkshire



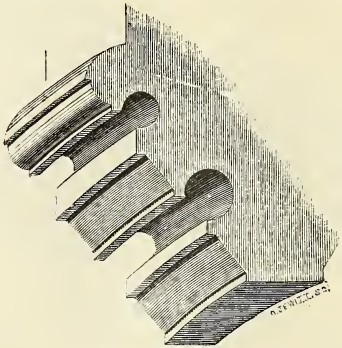
Ely Cathedral, c. 1330

as on the larger arches between the centre and aisles of a church. They are also used as horizontal strings along the wall, and in almost every situation in which it is possible to employ them; and they are always executed with remarkable freedom and skill. It is very rarely that we find any bad workmanship of this period, even in our remote country churches. The mouldings were, however, executed by hand, and cannot be correctly copied by any machine, nor drawn with the compasses. The original architect drew the templets by hand and eye, and a certain degree of formality, which is not natural to the style, is almost inevitable in any attempt to match it by the compasses.

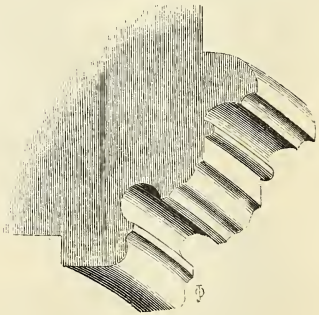
The Decorated Style.

The plain mouldings of the Decorated style differ but slightly from those of the Early English, but

PL. XXVIII. DECORATED MOULDINGS.

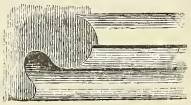


Finedon, Northamptonshire.



Dorchester, Oxfordshire.

are less bold, the hollows not so deep; and consequently the individual members of a suit of mouldings sometimes become confused to the eye, and almost lost in the general effect, which, however, is rich and good, as may be seen by the annexed specimens from Howden Abbey Church and Ely Cathedral[g], (Pl. XXVII.) The moulding which is considered as characteristic of this style is the one called the Scroll[h] moulding, which is round, with an overlapping edge, like the edge of a scroll of parchment or pasteboard; this moulding is occasionally found in the previous style, but is so much more usual in this as to amount almost to a characteristic. The Scroll will be found occurring in both the examples in Pl. XXVIII. Another plain moulding, which is more common in this style than



Middleton Cheney, Oxon.

[g] They are arranged on the chamfer or sloping surface, and do not form angles or steps, as in the previous styles.

[h] This is also called the Roll moulding; but the same name being applied to the plain round, it is better to avoid the confusion.

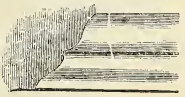
in any other, is called the "Sunk Chamfer;" the two edges of a chamfer being raised, as if overlapping the flat central space, as at Finedon Church, Northamptonshire. The Round and Fillet, though continued in this style, is less common, and its character is somewhat changed, the fillet having become considerably broader, and with less projection than in the Early English, and the hollows not nearly so deep. Plain chamfers are much used in this style, and the mouldings are not usually so rich or abundant as in the Early English. A simple ogee or a double ogee moulding is also frequently employed, with a hollow on either side of it. The ogee is sometimes so shallow, in the later portion of the style, that it becomes a mere wavy line, and bears the name of the Wave moulding. An example will be found in the moulding from Dorchester, (Pl. XXVIII.)

The mullions of the windows are usually moulded in exactly the same manner as the jambs, so that the same drawing serves for both. Both jambs and mullions are frequently ornamented with shafts.

The labels or hood-moulds of the earlier part of this style are often undercut by a three-quarter circle sunk in the surface of the wall.

The Perpendicular Style.

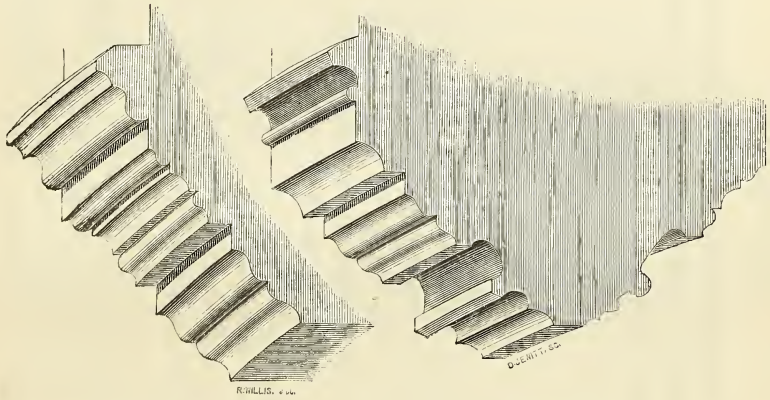
The plain mouldings of the Perpendicular style may generally be distinguished by their comparative shallowness, and the prevalence of angular forms; perhaps the most usual is the double ogee, or wavy, also called the Brace moulding, as in Winchester Cathedral and Emneth Church, Norfolk, Pl. xxix. A rather deep hollow moulding is, however, not uncommon in this style, especially in the arches and jambs of doorways; but this hollow is generally wider than in the previous styles, as at St. Mary's, Oxford (Pl. xxx.); and though it may deceive at first sight, a little



Deddington.

Balliol College, Oxford.

PL. XXIX. PLAIN PERPENDICULAR MOULDINGS.

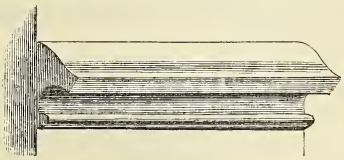


Emneth, Norfolk.

Winchester Cathedral.

more close observation will soon enable the eye to distinguish one from the other. In early examples of the style of the time of Richard II., the hollows and rounds are often very bold, as at Westminster Hall, and Winchester, and the works of William of Wykeham generally. The wavy moulding of this style sometimes bears considerable resemblance to the Decorated ogee, as at St. Mary Overee, Southwark; a kind of sunk chamfer is also frequently used, as at St. Peter's, Oxford, (Pl. xxx.)

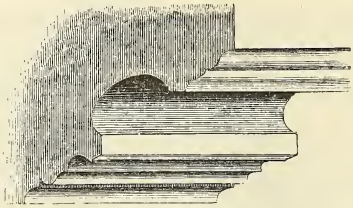
The dripstone moulding of this style is generally marked by its angular outline, though deeply undercut, as at Magdalen College, Oxford. The dripstones of the Decorated style are often very similar, but the outline is not usually so sharp.



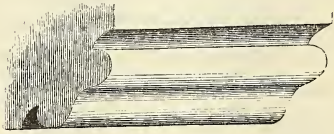
Magdalen College, Oxford.

The mouldings of this style are frequently continued down the jambs or pillars to the ground, and not stopped at the impost or capital, as is

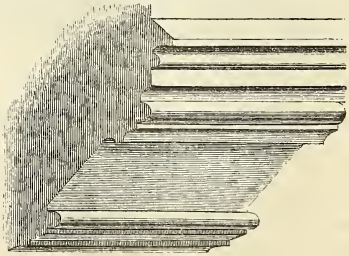
PL. XXX. PLAIN PERPENDICULAR MOULDINGS.



Window St. Mary's, Oxford.



St. Mary Overee, Southwark.



Window, St. Peter's, Oxford.

usual in the earlier styles. Frequently also there are bases without any capitals; in such cases the name of Continuous moulding is applied to the bowtells, or plain rounds, which have the appearance of shafts, and are very common in this style.

These mouldings have altogether a meagre and poor appearance when compared with the previous styles, and in general the later and more debased the specimen, the poorer are the mouldings; but in very late examples of the time of Henry the Eighth, an imitation of Decorated mouldings frequently occurs.

It is scarcely necessary to describe the manner of applying Plain Mouldings; all that has been said respecting the Ornamental Mouldings refers equally to the plain, excepting that the latter are more generally employed; they are found wherever it was necessary to break up a plain surface, whether on arches, on the jambs of doorways and windows, or on mullions; or again, as dripstones and hood-

moulds, as cornices and horizontal strings; or lastly, on bases and on capitals. Perhaps the most conspicuous use of them is on capitals, which frequently have no other ornament; and this applies to all the styles, but more especially perhaps to the Early English and the Perpendicular, in which plain moulded capitals are more common than in the other styles. In the latter they are but characteristic of that attempt to ornament, or rather to do away with, the meagre appearance of a plain flat surface, with as little possible expenditure of either time or labour, a feature which we have already shewn to be so prevalent in the period of the decline of Gothic Architecture.

Ewelme, Oxon.

THE

ARCHITECTURAL MUSEUM,

CANON ROW, PARLIAMENT STREET,

WESTMINSTER.

The object of this undertaking is to supply a want which has been the chief cause of the deficiencies of our artist-workmen, or of those workmen who are engaged in carrying out the more artistic portions of Architectural works, as compared with the same class of workmen in other countries. The disadvantage under which they labour is simply this—that they are seldom so situated as to have facilities for referring to ancient works containing the finest specimens of their respective arts, and can afford neither the time nor the money for visiting them; and, though nature herself should be the groundwork of all Decorative Art, our workmen, through not being conversant with the works of other times in which that prin-

ciple has been so nobly acted upon, lose one great means not only of acquiring artistic skill and sentiment, but of rightly appreciating the beauties of natural objects and their just use in Art.

The purpose, then, of this Institution is to bring within the reach of our artist-workmen those objects of study which they have not otherwise the means of visiting.

To effect this, an extensive and rapidly increasing collection of Casts has been formed, (in a suitable though rough building in Canon Row, Westminster), from the finest ancient examples (both English and Foreign) of Architectural Carving and Sculpture, Effigies, &c.; Mouldings and other ornamental features; Rubbings of Sepulchral Brasses, &c.; tracings of Stained Glass and Mural Paintings; Encaustic Tiles; also specimens and casts of Metal-work; impressions of Ancient Seals; and of other Objects of Art incidental to the practice of Architecture. Original specimens are only admitted where their removal would not be in any degree an act of spoliation.

To these are being added, as opportunities offer, Photographs from Architectural objects at home and abroad.

A Collection of Casts is being formed from Natural Foliage, that workmen may be enabled to study the best artistic works of past ages side by side with nature herself.

The Institution has hitherto been eminently successful, and the Collection of Specimens is most extensive. Courses of Lectures will continue to be given, those already delivered having proved in the highest degree practically useful; but for the future, in order to realize these benefits, the active co-operation of Architects and of lovers of Art in general is earnestly solicited.

Donations or loans of specimens will be most serviceable in enriching the Museum. Manufacturers and others will be permitted, on the approval of the Committee, to exhibit specimens, *but on their own responsibility*.

It is in contemplation to offer prizes or medals for the best specimens of workmanship by art-workmen studying at the Museum.